[149 cont.]

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[787]

Concerning the behavior of the sorcerer on other occasions, cf. Dillon, p. 303, where a "priest" on board the ship sings, shouts, and laughs in a state of convulsions and apparently talks with a spirit.

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The second duty of the sorcerer, likewise worldwide, is that of weather-maker. On journeys by boat, the meduka of Santa Cruz takes his duka post with him and sets it up in the small hut of the platform. A bird-figure painted red, white, [778] and black is also taken on board for protection against bad weather. On land charred [150] wood is sometimes laid in hollow trees to make the sun shine. Other meduka can cause a drought by not washing and not working so that they will not perspire, for their duka has power over the sun and the rain. If one brings such a meduka money and food and he grants the request, he goes into the spirit house and sprinkles water over the duka post or posts there in order to make it rain again. In order to stir up the wind, the sorcerer swings a twig of the tree [778] imbued with the malete concerned. Each kind of sorcery has a [533] certain magical song that goes with it (1).

1. Codrington, p. 201. O'Ferrall, p. 225. Edge-Partington, I, 163, No. 8 (bird-figure as boat's amulet). [113] Foy, Arch. f. Religionswiss., X, p. 513, regards the rain-makers as representatives of the god of heaven.

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Although there is no definite evidence, it is undoubtedly the case that the meduka takes part in the ceremonies that are supposed to promote the growth of the various food plants and in the harvest festivals, in other words, in the vegetation magic. The first takes place on Ndeni in the bush at a place for festivities when the plots have been cleared and the plants started. Besides the necessary food, feather money and tapa [282] are displayed, or rather "sacrificed."

[150 cont.]
789 241 [852]
are displayed, or rather "sacrificed." Men, women, and children take part in the celebration,[1] and it is believed that the more children are present, the better the harvest will be. When the breadfruit tree has begun to bear, one may not light a fire near it or throw a stone at it (2). On the Reef Islands, a celebra-

2. O'Ferrall, p. 224.

tion, a "sacred meal," is held in the bush about a month before the fruit is ripe. As the principal ceremony, after the breadfruit has been cooked, a man climbs a palm tree and throws down a fruit while the crowd cries: "This is the breadfruit of the whole land." Throughout the entire ceremony, the spirit is thanked for the harvest. Similar ceremonies are repeated upon the ripening of the other fruits used for food (3). It is

3. O'Ferrall, p. 230. On the island of La Guerta the Spaniards found large supplies of roasted taro and 120 dead pigs, apparently the provisions for a large feast: Figueroa in Dalrymple, p. 196.

769 241 said that certain spirits have power over the growth of food plants, individually or collectively (4). Taken from the standpoint of

4. O'Ferrall, ibid., and p. 224.

the duka conception as a whole -- insofar as the duka is involved and not a god of vegetation (5) -- this does not mean

5. Cf. Foy, loc. cit.

that each spirit has its special province to begin with, but rather he must first show through practice the things over which his malete extends, whether it "is good" for sickness, yams,

1 [i.e. - ceremonies to INCREASE FOOD SUPPLY. - ANALYST]

778 [151 cont.]
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4. O'Ferrall, p. 226.

It appears that genetically these Ndeni stones have nothing to do with those of Vanikoro, for, while the latter seem to be representations of the god or atua in the Polynesian manner, those of Ndeni have the character of the totem stones of central Australia and Torres Strait; the cult dedicated to them shows analogies to the initichiuma ceremonies (5).

5. Cf. Spencer and Gillen, The Native Tribes of Central Australia, pp. 173ff. Report of the Cambridge Expedition to Torres Straits, V, pp. 233ff.

769 Finally, a strong indication of the cult of the dead is un-
778 mistakable in the use of human figures with magical power. We have already spoken of the taluna against sickness (6).

6. Page 145.

778 Joest speaks of figures with a body like a Worcestershire-sauce
789 bottle, with three genuine locks of hair and decorated with
241 ornaments, which the women carry on their backs like swaddled babies when they go to work in the planting and which are supposed to bring about a good yam harvest. The ornaments belong to the various owners of the yam plantings, and at harvest time each received an amount from the proceeds in proportion to his contribution toward decking out the figure (7). Joest was able

7. Joest in Baessler, p. 389. (Baessler is mistaken in not only giving the figure the shape of a bottle, but having it consist of one.)

778 to buy the figure of another spirit, menata, whose special [152] function was to provide for the well-being of the women (Fig. 63). It shows a man with a typical mane of hair and tattooing, otherwise quite similar to the taluna just mentioned, and Joest

[152 cont.]
778 explicitly states that it is not a god, but the image of an ancestor and is very common (1). Tapa figures representing a spirit

1. Joest in Baessler, p. 389;
Tagebuch, p. 77.

[789] of the same name in coitus with a woman are set up as fertility magic in the coconut plantings or on posts around the island (2).

2. Edge-Partington, III, 65, No. 5.

776 When D'Urville asked the chief of Maneve who showed him the two atua he worshiped whether there were a still mightier one, [Fig. 63 appears here] he pointed out to him the peak of the principal mountain of the island as the seat of the supreme spirit, to whom, however, no cult was dedicated apparently and who did not belong to the category of spirits of the dead (3). The

3. D'Urville, pp. 178f.

figures that we can designate as gods are also found on the northern islands. On the principal island, Ndeni, as well as on the Reef Islands, Lata is worshiped as the creator of the world and of human beings. In cases of great danger at sea he is addressed, along with the duka, as a helper, and food is offered him. Another figure, Tinota or Sinota, on whose posts water is sprinkled to produce rain, is described as an old duka, but shows his affiliation with the higher category of gods through his relationship with Lata. Moreover, both show their Polynesian origin by the myth in which that relationship is mentioned and which is closely related to certain Maui myths. Sinota twice destroys a boat that Lata built for himself, and Lata twice restores it through magic. The second time, however, a splinter is lacking, which has fallen into Sinota's bag and betrays him as the culprit. Moreover, his assertion that the canoe belongs to him proves to be false, since he is unable to say the

[782] [789] [174] 773

/159 cont./

88 [834] felt, and the boy who the day before was still completely naked will, after he has been clothed, feel utterly disgraced if he has exposed himself, and under no circumstances can he be induced to remove his modesty cloth in public. Clothing the boys takes place over a large part of Nitendi at a common festival every three (five) years. The pigs are killed by being drowned in the pools of the reef (2). Before that the boys

231 881

[142] [291] [301] [302]

[189]

85 [304] 302

Fig. 2. Man with woven apron, with hair and arm ornaments, neck and leg bands. (Speiser photo.)

2. [See also O'Ferrall, section "Headmen," and Coombe, p. 177. According to the former, on the Reef Islands the pigs for the feast are killed by being hung over a large fire.]

are confined in a house for one month and are not allowed to see any women.

/160/ According to Coombe, p. 177, first the ears of the newborn child are pierced, and later the nose (1), while at the same

1. According to Jennings, JAI, XXVIII, p. 165, the septum of the nose is pierced a couple of weeks after birth.]

time the head is shaved, with the exception of a tuft on the forehead (2). When the child is six or seven years old, the

2. [See Joest's Tagebuch (cf. p. 10 above,

/207 cont./

actually only report on the worship of certain trees and how they are made into duka sticks after they die. There is still much confusion here to be clarified.]

Fig. 52. Carvings representing a fish with a smaller one in its mouth and a human figure, carved into cuttlebone, painted red and black (Ba V 1882 and 1878); 24 and 27 cm. long.

Fig. 53. Amulet of wood, worn on a neck cord; 1/2 natural size. (From a drawing by Speiser.)

[Likewise on Matema, each village is said to worship a particular deity to whom food offerings are brought; the spirits of the dead represented by the duka sticks are said to act as mediators between the deity and /Fig. 52 appears here/ human beings (5).]

5. [Coombe, pp. 199 f. The deity probably corresponds to the village gods of Nitendi, which are represented by the wooden statuettes (cf. above, p. 116).]

/208 cont./ When the volcano Tinakula
emits flames, it is a sign that someone has been killed. In the ripening of bananas, the spirits of the dead assembled on the mountain of Vanikoro recognize that someone wounded in battle has died (3).] /Fig. 54 appears here./

3. [Coombe, p. 201.]

[Fig. 54.] Tips of dance clubs, side view (belonging to Ethn., I, p. 133, Fig. 58, Nos. 7, 4, 8, 2); ca. 1/5 natural size.

As for amulets (4), I saw only small sticks that boys wore

4. [Ethn., I, p. 154.]

on strings around their necks (Fig. 53).

The people adorn themselves for dancing [which as a rule takes place in moonlight]; they stick a fan-shaped leaf upright in the back of the belt and give it an oscillating motion by swaying the pelvis (5). I did not attend a dance in which the dance clubs

5. [Speiser, Südsee, p. 295. O'Ferrall,

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436 work of their protégés. None of the tasks
463 requires exceptional skill or a lengthy
287 apprenticeship, but the craftsman de-
[776] pends on secret incantations and talis-
mans to keep in close communion
●[789] with the spirits. The right to pursue a
currency-making skill comes with the
inheritance of these magic secrets; no

[799(c)]